

Colored Sporting Prints
and
Original Drawings

collected by the late

Oliver H. P. Belmont

of New York City

Part II

The Anderson Art Galleries
12 East 46th Street
New York .

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No. 260. THE LIVERY STABLE, BY JAMES WARD.

1910
Mar. 16
NeAnB

No. 821

Colored Sporting Prints and Original Drawings

COLLECTED BY THE LATE

Oliver H. P. Belmont

OF NEW YORK CITY

PART II

COLORED MEZZOTINTS OF GEORGE MORLAND AND JAMES WARD;
ORIGINAL WATER-COLOR DRAWINGS OF COACHING
SCENES BY HENRY ALKEN AND
JAMES POLLARD;

A COMPLETE SET OF FORES' HUNTING CASUALTIES; THE SIX COCKING
SCENES OF N. FIELDING; ORIGINAL POLITICAL CARTOONS OF
HORACE TAYLOR; THE "BACHELOR'S HALL" FOX
HUNTING PLATES; AND OTHER SPORTING SCENES,
INCLUDING PRIZE FIGHTING, RACING,
COURSING, DEER HUNTING,
COACHING, ETC., ETC.

TO BE SOLD

MARCH 16 AND 17, 1910

WEDNESDAY EVENING, Lots 1-147
THURSDAY EVENING, " 148-287

SALES BEGIN AT 8.15 O'CLOCK

EXHIBITION FROM SATURDAY, MARCH 12TH, 10 A.M. TO 5 P.M.

The Anderson Auction Company

12 EAST 46TH STREET

NEW YORK

TELEPHONE, MURRAY HILL 120

L. 68428

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 2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.
 3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.
 4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which the Anderson Auction Company will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.
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 8. The Anderson Auction Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.
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Colored Sporting Prints and Original
Drawings

COLLECTED BY THE LATE

Oliver H. P. Belmont

OF NEW YORK CITY.

The Work of the Great Sporting Artist,

HENRY ALKEN.

For a series of original water-color drawings of

COACHING SCENES BY ALKEN

see nos. 19, 20, 21, 22.

1. ALKEN (HENRY). "The Baker's Boy." IN COLORS. Country scene, the housewife having come out to meet the baker's messenger, who is seated on a horse, large basket of bread beneath, cottage, dogs, etc., in foreground, church in background. With margins. $12\frac{1}{4} \times 9\frac{1}{4}$ inches. Laid down. Framed and glazed. Lond. 1826

2. ALKEN (HENRY). "The Butcher's Boy." With margins. $12\frac{1}{4} \times 9\frac{1}{4}$ inches. Laid down. Framed and glazed. Lond. 1826

Country scene; the boy, with a large sirloin of meat in a basket, is pulling an old-fashioned bell, dog standing by door, with saddled horse at back, etc., etc.

3. ALKEN COLORED SPORTING PRINTS. A Complete Set of ALKEN'S RIDING DISCOVERIES. Plate I, "The whole country covered with snow." $15\frac{1}{2} \times 11$ inches. With margins. Lond. 1817

The above, and the six following lots, are ALL COLORED AFTER THE ORIGINAL IMPRESSIONS. Plate I, the rider having ridden thirty miles the previous evening to find the country covered with snow the following morning.

4. ALKEN COLORED SPORTING PRINTS. Plate II, "The bough of a tree has taken off your hat."

Going in "great style," "you DISCOVER when half over the next field that a bough of a tree has taken off your hat."

5. ALKEN COLORED SPORTING PRINTS. Plate III,
"Broken Girths."

"Across the next field, you DISCOVER that your girths are broken."

6. ALKEN COLORED SPORTING PRINTS. Plate IV,
"It would have been prudent to have a stronger throat."

"... off comes the bridle, and you DISCOVER that it would have been prudent to have had a stronger throat."

7. ALKEN COLORED SPORTING PRINTS. Plate V,
"It will be necessary to procure a horse somewhat longer in the legs."

The rider's gray stuck on the gate.

8. ALKEN COLORED SPORTING PRINTS. Plate VI,
"The only means to preserve him from being drowned."

The horse has fallen in the stream and is in danger of drowning.

9. ALKEN COLORED SPORTING PRINTS. "Discovered on a moor leading your lame horse home."

Night scene, leading the horse, dead lame, in a strange country.

10. ALKEN SPORTING PRINTS. The Complete Set of six sporting prints, as follows: "Cover Hack," "Hunter," "Cabriolet Horse," "Park Hack," "Stanhope Horse," and "Charger." Engraved by H. ALKEN, after the paintings by John Dean Paul. FIRST EDN. Oblong folio, original wrappers. VERY SCARCE. Lond. 1856

11. ALKEN'S HUNTING RECOLLECTIONS." A set of six plates IN COLOR. Drawn and engraved by H. Alken. 14 x 21 inches. With full margins. Lond., n. d.

The above, and the five lots following, are COLORED AFTER THE ORIGINAL IMPRESSIONS. Plate I, "Dash these hot horses," etc. A red-coated rider mounted upon a prancing chestnut, two dogs running alongside.

12. ALKEN'S HUNTING RECOLLECTIONS. Plate II,
"My chestnut horse can almost fly." A fine, free leap is being taken by the big horse over a board fence.

13. ALKEN'S HUNTING RECOLLECTIONS. Plate III,
"So much for your pepper, etc." The horse is running splendidly across the country.

14. ALKEN'S HUNTING RECOLLECTIONS. Plate IV,
"Essex to wit." A hillside. Fence on top. The big chestnut is disappearing over it. The gray is struggling up.

15. ALKEN'S HUNTING RECOLLECTIONS. Plate V,
"Push en sharp,—there be a dirty ditch t'other side." Two horses, before the fence which precedes the ditch, about to take the jump.

16. ALKEN'S HUNTING RECOLLECTIONS. Plate VI, "That e're Lord ha'nt half devil enough in him." The chestnut falls in a ditch, while his companion bravely clears it.

17. AMERICAN BIRD. Raised mount of an American bird, actual feathers used, but bill and legs added in water-colors. Interesting specimen.

18. [BROWN (JOHN LEWIS).] Etching. "Horses Forging a Stream." 6 x $7\frac{1}{4}$ inches. Very wide margins. Laid down, framed and glazed.

COACHING.

A collection of great interest and value, comprising original water-color drawings by Henry Alken, J. Pollard, and others. Rare original impressions of spirited coaching scenes by and after famous artists.

FOUR FINELY EXECUTED ORIGINAL WATER-COLOR DRAWINGS BY HENRY ALKEN.

19. COACHING. ORIGINAL WATER-COLOR DRAWING BY HENRY ALKEN. $18\frac{1}{2}$ x 13 inches. Laid down. Framed and glazed. 1815

AN UNUSUALLY ATTRACTIVE EXAMPLE OF THIS GREAT SPORTING ARTIST'S WORK, COMBINING COACHING AND FOX-HUNTING INCIDENTS. The coach, drawn by two bays and two grays is passing through a quaint village, a farmer mounted on an old mare is standing by watching the coach go by, when suddenly over the fence comes a fox closely followed by the hounds, with the huntsmen about to take the fence.

20. COACHING. ORIGINAL WATER-COLOR DRAWING BY HENRY ALKEN. $24\frac{1}{4}$ x $17\frac{1}{2}$ inches. Laid down. Framed and glazed. 1815

A MOST ATTRACTIVE SPECIMEN OF ALKEN'S WORK, SIGNED AND DATED—"H. ALKEN, 1815," COMBINING BOTH COACHING AND FOX-HUNTING INCIDENTS.

The Royal Mail, drawn by four horses, is moving slowly along a country road, when to the right down the hill comes the full pack with the hunters closely following, several figures with a country wagon to the rear, etc.

21. COACHING. ORIGINAL WATER-COLOR DRAWING BY HENRY ALKEN. $24\frac{1}{2}$ x $17\frac{1}{2}$ inches. Laid down. Framed and glazed. [Ca. 1815]

A SPIRITED DRAWING BY ALKEN, COMBINING COACHING AND FOX-HUNTING INCIDENTS. A private chaise, whose owner, accompanied by a lady, is being drawn by four bays, with two outriders, is travelling slowly down a hill, just in time to see a horse throw his rider over a fence; trees, etc., near by.

FINE SPECIMEN, signed by the author—"Alken."

22. COACHING. ORIGINAL WATER-COLOR DRAWING BY HENRY ALKEN. $24\frac{1}{2} \times 17\frac{1}{2}$ inches. Laid down. Framed and glazed. [Circa 1815]

A MOST ATTRACTIVE EXAMPLE OF ALKEN'S WORKMANSHIP, EXECUTED WITH GREAT VIGOR. It is unsigned. A high dog-cart, with the owner and two hunting friends, is being drawn by two bays. The leader has reared, and one occupant of the cart has jumped down and is making for its head; another is in mid-air, the sudden lunge having dislodged him; a farmer running away, thatched cottage to the side, etc.

23. COACHING. "Stage Coach and Opposition Coach in Sight." BRILLIANT ORIGINAL IMPRESSION IN COLORS. Engraved after J. Pollard. $21\frac{1}{2} \times 27$ inches. Laid down. Framed and glazed. WITH MARGINS. [Lond., ca. 1815]

EXTREMELY RARE. At a bend of the road the Newark-Doncaster coach races along, its passengers looking back and waving hats and hands at the "opposition," which is endeavoring to overtake them.

24. COACHING. "The Royal Mails Depart from the General Post Office, London." Engraved by R. G. Reeves, after the painting by James Pollard. IN COLORS. 23×30 inches. Framed and glazed. With full margins.

Lond. [ca. 1823]

BRILLIANT ORIGINAL IMPRESSION. EXCEEDINGLY RARE. A scene of much life and spirit.

25. COACHING. "Mail." Engraved by G. Hunt. ORIGINAL COLORED IMPRESSION. $11\frac{3}{4} \times 19$ inches; small margins. Lond. 1824

VERY RARE. As the coach is being driven along, the postilion is shown throwing the mail-pouch into the arms of the postmistress. In the left are seen two reapers, a milkmaid and her cows.

Two Finely Executed Specimens by J. Pollard.

26. COACHING. ORIGINAL WATER-COLOR DRAWING BY J. POLLARD. 26×38 inches. Laid down. Framed and glazed. 1825

SIGNED IN FULL "J. POLLARD, 1825." ORIGINAL WATER-COLOR DRAWINGS BY THIS FAMOUS ARTIST ARE OF EXTREME RARITY.

THE ABOVE IS AN UNUSUALLY CHOICE EXAMPLE OF HIS WORK. It has been named on the back by some former owner (the artist himself?) "Rather late, the Opposition out of sight."

The Liverpool to London coach, drawn by four prancing horses, is speeding rapidly along a country road; the passengers are nearly all men, wearing the "chimney pot" hats of the period.

27. COACHING. ORIGINAL WATER-COLOR DRAWING BY J. POLLARD. $25\frac{1}{2} \times 38$ inches. Laid down. Framed and glazed. 1825

SIGNED IN FULL "J. POLLARD, 1825." ORIGINAL WATER-COLOR DRAWINGS OF COACHING SCENES BY THIS FAMOUS ARTIST ARE OF EXTREME RARITY.

The above scene, named on the back "*A sharp pull up for the opposition*" (by the artist himself?), is in his happiest manner. The London to Hastings coach, drawn by three bays, with men and women passengers outside, meets at a turn another coach and four, also with passengers outside.

28. COACHING. "The Mail Coach in a Drift of Snow." Engraved by G. Reeves, after the painting by James Pollard. IN COLORS. $14 \times 18\frac{1}{4}$ inches. Lond. 1825

The snow is up to the hubs of the coach wheels. Horses are floundering in their efforts at release.

29. COACHING. "Posting in Ireland." ORIGINAL COLORED IMPRESSION, after a drawing by Cruikshank. Unsigned. $9\frac{3}{4} \times 14$ inches. Small margins. Lond. [ca. 1825]

Two rawboned nags are seen in a vain effort to draw a rickety, thatched-top coach, in which sits the owner. A giant coachman on a small-sized seat is beating the horses with a club-whip.

30. COACHING. "Route de Naples." Engraved by DEBUCOURT, after the painting by C. VERNET. IN COLORS. $17\frac{1}{4} \times 13\frac{1}{2}$ inches, with margins. Paris [ca. 1825]

BRILLIANT IMPRESSION. EXCEEDINGLY RARE. A lithograph finely finished in water-colors. Horse drawing a curiously shaped chaise, in which are seated a man and a woman, both in picturesque costume; hostler stands behind.

31. COACHING. A Series of Twelve French Coaching Scenes. "Inconvénient." Lithographed by Engelmann and Langlumé after A. X. Leprince. BRILLIANT ORIGINAL IMPRESSIONS. 11×14 inches. With margins.

[Paris, ca. 1825]

The series is EXTREMELY RARE. Plate I.—"Comment, j'ai perdu mon . . . coin?" Many passengers and much baggage are being crowded into a large diligence. One woman discovers she has lost her fare.

32. COACHING. Plate II, "Quand on n'a pas de memoire, etc." The dilatory traveller arrives to find the coach has departed.

33. COACHING. Plate III, "La côte et la pluié, etc." In a shower a number of people are walking, several couples under umbrellas.

34. COACHING. Plate IV, "Plaisantéz-vous?" A dozen persons around the dinner-table. Soup being served.

35. COACHING. Plate V, "Cruels effets d'une digestion interrompue." On top of the diligence one of the woman passengers has been suddenly taken sick.

36. COACHING. Plate VI, "Devouément force." The coach has become stuck in the mud, and some of the travellers are dismounting therein.

37. COACHING. Plate VII, "Pauvre bibi!" The coach is overturned. The strenuous efforts on the part of some to assist others are amusing.

38. COACHING. Plate VIII, "Voila ce que c'est que, etc." Arrived at the frontier, passengers are required to show their passports.

39. COACHING. Plate IX, "Allons! . . . il faut partir." In a room of the inn two of the travellers are being warned by the servant that it is time to depart.

40. COACHING. Plate X, "Le courage a l'épreuve." The diligence has been attacked by robbers. Passengers are terrified.

41. COACHING. Plate XI, "Les amusemens des gentils douaniers." In the hands of the customs officers. Even the men's wigs are lifted off and searched.

42. COACHING. Plate XII, "Les doucers du retour." The pleasure of the return home. Passengers disembarking; the baggage is being tossed in every direction by the porters.

43. COACHING. "London Royal Mail," "A Four in Hand," "A Stage Coach" and "A Stage Coach." Engraved by R. C. Reeve, after H. Alken. IN COLORS. 17 x 13½ inches. Laid down. Framed and glazed.

Lond.: Fuller, 1827

A SERIES OF FOUR FINE COACHING SCENES on one print, (1) The Mail pulling up at a wayside inn, the hostler about to water the horses; (2) going at a swinging pace along a country road, the walls of a fine estate to the side, etc.

44. COACHING. "The Mail Coach in a Flood." Engraved by F. Rosenbourg, after James Pollard. IN COLORS. 20½ x 25¼ inches. Laid down. Framed and glazed. Lond. 1827

An unusual scene. Through the waters of the stream, which has overflowed its banks, the coach and passengers are being driven.

45. COACHING. "Diligence Laffitte & Caillard." Lithograph IN COLORS after the painting by RAFFET. 17 x 11½ inches, with margins. Paris, 1828

EXCEEDINGLY SCARCE. The huge mail and passenger coach is standing in the inn yard while the hostlers change horses.

46. COACHING. "Aujourd'hui" (Four in Hand). After the painting by GUSTAVE DAVID. BRILLIANT ORIGINAL IMPRESSION IN COLORS. 26 x 35½ inches. Laid down. Framed and glazed (somewhat spotted). Paris, ca. 1828

EXCEEDINGLY RARE. A coaching scene of unusual merit. The coach, drawn by four bays, has a full complement of men and women passengers.

47. COACHING. "Autrefois," "La Diligence." After the painting by GUSTAVE DAVID. BRILLIANT ORIGINAL IMPRESSION IN COLORS. 26 x 35 inches. Laid down. Framed and glazed (somewhat spotted). Paris, *ca.* 1828

EXCEEDINGLY RARE. The quaintly shaped Calais coach, with her full complement of passengers, is moving rapidly past the country inn, two outriders are guiding the horses.

48. COACHING. "The Early Breakfast." ORIGINAL IMPRESSION IN COLORS. Artist unknown. 25 x 32 inches. Laid down. Framed and glazed. *Circa* 1835

While the coaches—one of which can be seen through the window—are waiting, the passengers are breakfasting within the large room of the inn.

49. COACHING. Scenes on the Road, or a Trip to Epsom and Back. Engraved by J. Harris, after James Pollard. IN COLORS. 18 x 24 inches. With margins.

Lond. 1838

The above, and the three following lots, are COLORED AFTER THE ORIGINAL IMPRESSIONS. Plate I., "Hyde Park Corner." A brilliantly colored group including coaches, cabriolets, and other vehicles; also, several saddle horses.

50. COACHING. Plate II., "The Lord Nelson Inn, Cheam." At the foot of a very steep hill. All sorts of conveyances in front of the inn.

51. COACHING. Plate III., "The Cock, Sutton." Numerous pleasure parties en route. One of the traps is overturned and its horses about running away.

52. COACHING. Plate IV., "Kennington Gate." One of the coaches has stopped within the gate, while a guard is trying to quiet the restive leaders.

53. COACHING AND FOX HUNTING. The Complete Set of 14 Scenes on 6 sheets IN COLORS (AFTER HENRY ALKEN) illustrating the happenings of a party who went to participate in the Melton Hunt. $26\frac{1}{4}$ x 10 inches, with margins. [Lond., *ca.* 1839]

Plate I (containing 3 scenes). (1) "Solvitur acris hyems—it thaws—we must be off to Melton;" (2) "Go, I fancy he can. Milton loquitur, upon my soul a lie—Shakespeare;" (3) "Doing a bit of City."

This and the five following lots ARE ALL COLORED AFTER THE ORIGINAL IMPRESSIONS. Same size and condition.

54. COACHING AND FOX HUNTING. Plate II.

(4) "All the world's a stage" (Bull and Mouth Inn); (5) "At his head a grass green turf and at his heels a stone."

55. COACHING AND FOX HUNTING. Plate III.

(6) "These come hopping;" (7) "Non-effectives;" (8) "Frogs and Cranes—showing a friend the short way to cover."

56. COACHING AND FOX HUNTING. Plate IV.

(9) "My soul's on fire, and eager for the field;" (10) "A struggle for a start."

57. COACHING AND FOX HUNTING. Plate V.

(11) "Candidates for Brooke's;" (12) "Gems humana ruit—O'Crus—O Brachia."

58. COACHING AND FOX HUNTING. Plate VI.

(13) "Death and the Doctors;" (14) "Dulce domum," etc.

59. COACHING. "The Duke of Beaufort Coach." Engraved by Charles Hunt, after W. J. Shayer. IN COLORS. $21\frac{1}{2} \times 29\frac{3}{4}$ inches. BRILLIANT ORIGINAL IMPRESSION. Laid down. Framed and glazed. Full margins. Lond. 1841

EXTREMELY RARE. The Brighton-London coach and passengers starting out from the famous "Bull and Mouth" tavern in Regents Circus, Piccadilly.

60. COACHING. Fores' Coaching Recollections. Plate I, "Changing Horses." Engraved by J. Harris, after C. C. Henderson. IN COLORS. $23\frac{1}{2} \times 32$ inches. Framed and glazed. Lond. 1842

While the Royal Mail rests after its trip from London, the horses are being changed at the stables. The two hostlers are assisted by the driver in harnessing.

61. COACHING. Fores' Coaching Recollections. Plate II, "All Right." Engraved by J. Harris, after C. C. Henderson. IN COLORS. 23×31 inches. Framed and glazed. Lond. 1843

BRILLIANT ORIGINAL IMPRESSION. VERY RARE. The relay of horses attached to the Exeter to London coach have been harnessed, the word has been given and all is ready for the balance of the journey.

62. COACHING. Fores' Coaching Recollections. Plate III, "Pulling Up to Un-Skid." Engraved by J. Harris, after C. C. Henderson. IN COLORS. 23×32 inches. Framed and glazed. BRILLIANT IMPRESSION. Lond. 1843

The coach rattling along a road among the mountains; the passengers well wrapped in heavy garments.

63. COACHING. Fores' Coaching Recollections. Plate IV, "Waking Up." Engraved by C. Hunt, after C. C. Henderson. IN COLORS. $31\frac{1}{4} \times 23$ inches. Laid down. Framed and glazed. Lond. 1843

BRILLIANT ORIGINAL IMPRESSION. VERY RARE. The Chester to London Royal Mail drawn by four galloping horses at the dawn of day, the driver turning to speak to passengers who have slept during the night, rolling country to the side.

64. COACHING. Fores' Coaching Recollections. Plate V, "The Olden Time." Engraved by J. Harris, after C. C. Henderson. IN COLORS. 23×32 inches. Framed and glazed. Lond. 1846

BRILLIANT ORIGINAL IMPRESSION. VERY RARE. The Glasgow-London coach about to start. The time is night; some passengers have taken their places; others about to do so.

65. COACHING. Fores' Coaching Recollections. Plate VI, "The Night Team." Engraved by N. Papprell, after the painting by C. C. Henderson. IN COLORS. Laid down. Framed and glazed. Lond. 1883

BRILLIANT IMPRESSION. The coach having stopped near a thatched cottage and stable, the hostler has brought the relay of horses, and is adjusting their harness, etc. The driver assisting passengers to their seats.

66. COACHING SCENES. Fores' Coaching Incidents. Plate I, "Knee Deep." Engraved by Harris, after Henderson. IN COLORS. 30 x 20 inches. Framed and glazed. Lond., Nov., 1843

A midwinter scene on an English country road; the Royal Mail, drawn by six horses, snowbound. The driver having enlisted the aid of a farmer, the latter has caused two additional horses to be brought out of the stable to help.

67. COACHING SCENES. Fores' Coaching Incidents. Plate II, "Stuck Fast." Engraved by Duncan, after Henderson. IN COLORS. 30 x 20 inches. Framed and glazed. Lond. 1843

The Royal Mail, from Chester to London, stuck in a snow-drift evidently about two feet deep, the driver and passengers having dismounted, and with the aid of a nearby farmer (who has lent two horses) doing their best to extricate the coach. Farmer's house, trees, etc., in background.

68. COACHING. Fores' Coaching Incidents. Plate III, "Flooded." Engraved by Harris, after Henderson. IN COLORS. 30 x 20 inches. Framed and glazed. Lond. 1845

The occupants of the Royal Mail, 10 in number, seated outside the coach in a pouring rainstorm, the coach drawn by six horses, with outrider, through a flooded field, hills, etc., to the side.

69. COACHING. Fores' Coaching Incidents. Plate IV, "The Road versus Rail." Engraved by Harris, after Henderson. IN COLORS. 30 x 20 inches. Framed and glazed. Lond. 1845

Depicts a coach and four with nine men passengers (all wearing the "top" hat of the period) spinning along a country road, the locomotive having come to grief, fallen over an embankment, river and hills in background, etc.

70. COACHING. Fores' Coaching Incidents. Plate V, "In Time for the Coach." Engraved by Harris, after Henderson. IN COLORS. $29\frac{1}{4} \times 19\frac{3}{4}$ inches. Framed and glazed. Lond. 1848

A country gentleman hailing the coach from his own dog-cart, coachman on ground near the horses' heads, the coach has five men and one woman as passengers, rolling country to the side, etc.

71. COACHING. Fores' Coaching Incidents. Plate VI, "Late for the Mail." Engraved by Harris, after Henderson. IN COLORS. $29\frac{1}{4} \times 19$ inches. Framed and glazed.

Lond. 1848

A country gentleman in his dog-cart, accompanied by his dog and coachman, have arrived at the post house too late for the mail coach, which is going at a swinging pace some distance ahead, the outrider whipping the horses in the hopes of overtaking the coach at the next stopping place, farmer's house, windmill, horses in background, etc.

72. COACHING. Newhouse's Coaching Scenes. "No time to lose, Ma'am; here's the other Coach close behind." IN COLORS. 20×15 inches. Laid down. Framed and glazed. Lond. 1845

The Kendal to Penrith coach, drawn by four horses, with full complement of passengers inside and out, has stopped; an intending passenger is being informed by the bugler, who has dismounted, that the coach is full, and that another one is close behind. Not the least interested spectator is a Scottish soldier in full dress uniform of his regiment, etc.

73. COACHING. Newhouse's Coaching Scenes. "One Mile from Gretna." IN COLORS. Laid down. $18\frac{1}{2} \times 14\frac{1}{2}$ inches. Framed and glazed. Lond. 1845

A Runaway Match. A private coach drawn by four horses, with two outriders, closely followed by another. In the coach are two men and two women, one man standing and calling the driver's attention to the pursuing coach, saying: "One mile from Gretna, our Governor in sight."

74. COACHING. Newhouse's Coaching Scenes. "A False Start." IN COLORS. $19\frac{1}{4} \times 13\frac{3}{4}$ inches. Laid down. Framed and glazed. Lond. 1845

The horses attached to the coach having become restless, are about to rear when the hostler seizes the heads of the leaders, the driver whip in hand in the rear, stable in the rear, etc.

75. COACHING SCENES. Newhouse's Coaching Prints. "An Unwelcome Fare." IN COLORS. $19\frac{1}{4} \times 14\frac{1}{2}$ inches. Laid down. Framed and glazed. Lond. 1845

The coach having pulled up at one of the village stopping places, the bugler is addressing a woman who wishes to board with a large number of trunks and packages, "All that luggage by the Mail, Ma'am—quite impossible." Church, house, trees, etc., in background.

76. COACHING. Newhouse's Coaching Scenes. "Hold hard, you have forgot the lady." IN COLORS. 19×14 inches. Laid down. Framed and glazed. Lond. 1845

The coach, drawn by four prancing horses, having stopped at the Cross Keys to take on passengers, is just about to get away; tilting a ladder on which a lady passenger is mounting, the bugler's help prevents an accident; horse and stable to the right, rolling country to the back, etc.

77. COACHING. Newhouse's Coaching Scenes, "Going to the Moors." IN COLORS. 19 x 14 inches. Laid down. Framed and glazed. Lond. 1845

An old-fashioned dog-cart, drawn by two horses, is spinning along a country road, the occupants being the owner, a friend, the coachman and a dog, bound on a shooting expedition, farmer with horse and wagon of stones at side, rolling country, trees, etc.

78. COACHING. Newhouse's Coaching Scenes, "An Awkward Place in a Frost." IN COLORS. 19½ x 14 inches. Laid down. Framed and glazed. Lond. 1845

The coach drawn by four horses is crossing a dip in the road, where the melted snows make dangerous going, one of the leaders is on his knees, and the other is about to fall, when the bugler hurries round to their assistance, pond with skaters to the side, church, etc., to the back, etc.

79. COACHING. Newhouse's Coaching Scenes, "The sleepy Gate-keeper." IN COLORS. 19½ x 14 inches. Laid down. Framed and glazed. Lond. 1845

"The Water Witch" drawn by four horses en route from Bath to London, with her passengers, have arrived in the rain at a "toll" gate, the keeper has just emerged from his house preparatory to opening the gate, the impatient driver and passengers annoyed at the delay, hills to the front, trees, etc., to the side.

80. COACHING. Newhouse's Coaching Scenes, "Quite full, Sir." IN COLORS. 19½ x 14 inches. Laid down. Framed and glazed. Lond. 1845

A country gentleman, accompanied by a lady, have just embarked from their carriage as the mail comes spinning along with a full complement of passengers, to be told by the driver that she is "Quite full, Sir." Servants and horses, etc., to the side.

81. COACHING. Newhouse's Coaching Scenes, "I'm afraid we have now got into the ditch." IN COLORS. 19 x 14 inches. Laid down. Framed and glazed. Lond. 1845

The Royal Mail, drawn by four horses, has lost her way in the snow, the driver on the box in trying to keep the horses steady, while the bugler, deep in the snow, is saying "I'm afraid we have now got into the ditch," inside passengers leaving the coach, etc.

82. COACHING. Newhouse's Coaching Scenes, "Taking an Inside Berth." IN COLORS. 19 x 14 inches. Laid down. Framed and glazed. Lond. 1845

The Royal Mail "Red Rover," drawn by four horses, crossing the open country in winter time, snow on the ground and a high wind blowing, one of the passengers has dismounted and is about to take an inside seat, saying "It strikes me we're going to have some rough weather."

83. COACHING. Newhouse's Coaching Scenes. The finely COLORED TITLE PAGE to "The Roadster's Album," which depicts Coaches and Coaching in its many aspects, the picturesque figures of drivers, etc., etc. 19 x 14 inches. Laid down. Framed and glazed. Lond. 1845

The title-page to this famous coaching book must always rank as one of the finest executed. Copies of the book are now excessively rare, and command a high price.

84. COACHING. "The New General Post Office, London, 1849." Painted and etched by James Pollard. IN COLORS. 22 x 32 inches. Laid down. Framed and glazed. WITH MARGINS (slightly spotted in places). Lond. 1849

BRILLIANT ORIGINAL IMPRESSION. VERY RARE. A scene of unusual animation, containing eight coaches, mail and private, with wagons, etc., nearby. The print presents a fine view of the famous post office.

85. COACHING. Car-Travelling in the South of Ireland in the year 1856. Bianconi's Establishment. Plate I, "Getting ready. Hearn's Hotel, Clonmel." Engraved by J. Harris, after M. A. Hayes. IN COLORS. 19 x 14 inches. Laid down. Framed and glazed. Lond. 1856

Two coaches ("jaunting car" type) standing in roadway, two horses harnessed and another ready, porter adjusting baggage, civilians standing around, hotel to the side, etc.

86. COACHING. Car Travelling in the South of Ireland in the year 1856. Bianconi's Establishment. Plate II, "Arriving at the End of a Stage." Engraved by Harris, after Hayes. IN COLORS. 18 x 15 $\frac{1}{4}$ inches. Laid down. Framed and glazed. Lond. 1856

An interesting print, entirely different from the English ones of the same period, the coach being of the "jaunting car" type, with seats for seven on each side. With four horses it is travelling at a swinging pace.

87. COACHING. Car-Travelling in the South of Ireland in the year 1856. Bianconi's Establishment. Engraved by J. Harris, after M. A. Hayes. IN COLORS. 18 x 14 $\frac{1}{4}$ inches. Laid down. Framed and glazed. Lond. 1856

The Coach ("jaunting-car" type), drawn by four horses, has stopped and a passenger is stepping aboard, rolling country, with a castle on a hill in the distance, etc.

88. COACHING. Car-Travelling in the South of Ireland in the year 1856. Bianconi's Establishment. Plate 5, "Dropping a Passenger." Engraved by J. Harris, after M. A. Hayes. IN COLORS. 19 x 14 inches. Laid down. Framed and glazed. Lond. 1856

The Coach ("jaunting-car" type), drawn by three horses, has stopped, one of the passengers is saying goodbye, porter moving forward with baggage, rocky road, with rolling country, etc.

89. COACHING. Car-Travelling in the South of Ireland in the year 1856. Bianconi's Establishment. Plate 6, "The Arrival at Waterford. Commin's Hotel." Engraved by J. Harris, after M. A. Hayes. IN COLORS. 19 x 14 inches. Laid down. Framed and glazed. Lond. 1856

The Coach and its passengers having pulled up at the hotel, the landlord has come out to see those who are going to dismount, civilians standing round, etc.

90. COACHING. "The Brighton Day Mails Passing over Hookwood Common." Engraved by Charles Hunt after the painting by J. Shayer. IN COLORS. 26 x 36 inches. Laid down. Framed and glazed. Lond. 1867

BRILLIANT IMPRESSION.

91. COACHING. "The Turnpike Gate." Engraved by J. Harris after the painting by C. C. Henderson. IN COLORS. 22 x 30½ inches. Lond. 1879

Shows a coach-and-four travelling at night. The riders are in greatcoats and mufflers. The turnpike keeper is shown in nightgown and cap, with coat hurriedly thrown around him.

92. COACHING. Dodson's Coaching Incidents. "Three Minutes to Spare." Engraved by C. R. Stock, after T. N. H. Walsh. IN COLORS. 23½ x 38 inches. Laid down. Framed and glazed. Lond. 1881

From the rear platform of the coach as it rapidly descends the incline, the bugler gives the call that informs the not-far-distant village of the coach's approach,

93. COACHING. Dodson's Coaching Incidents. "The Last Change In." Engraved by C. R. Stock, after T. N. H. Walsh. IN COLORS. 24 x 37 inches. Laid down. Framed and glazed, WITH MARGINS. Lond. 1883

BRILLIANT IMPRESSION. The York to London Royal Mail, showing signs of having gone through dirty weather, has stopped at a country inn to change horses. Practically all is ready for the start, fine rolling country to the back.

A PARTICULARLY ATTRACTIVE COACHING PRINT.

94. COACHING. "About to Start." Etched by FRANK PATON, after the painting by G. G. Kilburne. 10 x 7¾ inches. Lond. 1890

PROOF ON INDIA PAPER, SIGNED BY PAINTER AND ENGRAVER, with the stamp of the Print Sellers Association. A coach, with four horses, is standing in the road, while the butler hands up a case of wine.

95. COACHING. "On the Road to Gretna" (?) Etching by FRANK PATON, after the painting by G. G. Kilburne. 10 x 7¾ inches. Lond. 1890

PROOF ON INDIA PAPER. SIGNED BY PAINTER AND ENGRAVER, with the stamp of the Print Sellers Association. A coach-and-four moving swiftly along a country road, with mounted riders following in the distance.

96. COACHING. ORIGINAL WATER-COLOR DRAWING BY R. ROSENBAUM. $31\frac{1}{2} \times 41$ inches. Laid down, framed and glazed. A FINELY EXECUTED DRAWING. N. Y. 1897

Probably copied after an early print. Scene along a park road. Represented are a coach-and-four, a cabriolet, a dog-cart and several horseback riders.

97. COACHING. ORIGINAL WATER-COLOR DRAWING BY R. ROSENBAUM, OF NEW YORK. $30 \times 21\frac{1}{4}$ inches. Framed and glazed. N. Y. 1897

A FINELY EXECUTED AND SPIRITED DRAWING. In all probability copied after some English engraving of the early part of the XIXth Century.

A scene of unusual animation, in which several coaching parties are participating. Leading is the royal carriage, with its occupant, probably George IV.

98. COACHING. "Four in Hand." Lithograph after the painting by J. Pollard. IN COLORS. 20×23 inches. With margins. Lond., n. d.

Passing the race course. Perhaps returning from the race itself.

99. COACHING. "In Full Swing." Engraved by Teyssonnieres, after the painting by C. A. Fesch. $17\frac{3}{4} \times 25$ inches, full margins. Paris, n. d.

A particularly clear impression of a well-executed coach and four speeding along the highway. In a field not far away huntsmen are following the hounds.

100. COACHING. "The Royal Mail's Departure from the General Post-Office, London." Engraved by R. G. Reeves, after James Pollard. 22×28 inches, with margins. IN COLORS. Lond., n. d.

A scene of life and color which is taking place in front of the Post-Office.

101. COACHING. "Returning from the Derby." Engraved by W. Summers, after H. Alken. IN COLORS. $23\frac{1}{4} \times 20\frac{3}{4}$ inches. Framed and glazed. Lond., May 31st, 1876

A spirited scene, with a coach and four. The passengers have "decorated" themselves, as usual, with false noses, colored hat bands, etc.; other conveyances with boisterous occupants in the neighborhood, etc.

102. COACHING. McQueen's Coachings. "Coach Match against Time." By H. Birch. IN COLORS. 34×26 inches. Framed and glazed. Lond. 1888

A spirited scene. The "Old Times" passing through Low-field Heath at 20 miles an hour, well-known sportsmen, including H. L. Beckett (the banker), A. S. Broadwood and others, as passengers.

103. COACHING. ORIGINAL WATER-COLOR DRAWING by Georges Busson, 1892. SIGNED IN FULL and dated. 19 x 14½ inches. Framed and glazed. 1892

The detail is well executed, the horses being particularly well drawn. A French coaching scene; a coach and four prancing horses, with five passengers, is passing over a railroad bridge, when a train rushes into the tunnel, the locomotive shooting forth steam, which startles the horses; one of the leaders rears on his hind legs; trees in foliage at back, etc.

104. COCK FIGHTING. A series of FOUR SCENES on one sheet. IN COLORS. 17 x 10¾ inches. Margins cut away. *Circa 1820*

VERY RARE. The action of the birds executed by an artist, as it is very well done.

105. COCK FIGHTING. A Complete Set of the Cocking Scenes drawn and engraved by N. Fielding. IN COLORS. 14 x 10 inches. With margins. Lond.: Ackermann, 1853

The following six lots comprise A COMPLETE SET of these spirited cocking scenes. ALL ARE IN COLORS.

Plate I, "Set Too;—When cock meets cock—Then comes the tug of war." Scene one, the cocks have just been thrown into the pit, both waiting a favorable opportunity for execution.

106. COCK FIGHTING. Plate II, "Fight."

Each tugging to be victor, breast to breast.

107. COCK FIGHTING. Plate III, "Throat."

The black is down, although not dead.

108. COCK FIGHTING. Plate IV, "Knock Down."

The black is now on top, the tawny getting the worst of it.

109. COCK FIGHTING. Plate V, "Recovery."

Both cocks have recovered and a fierce battle is in progress.

110. COCK FIGHTING. Plate VI, "The Death."

"Dead—for my life—Even so—My tale is told."

111. "COMFORTS OF A MODERN GALA." ORIGINAL COLORED IMPRESSION, after engraving by Woodward. 10 x 13½ inches. Small margins. Lond., n. d.

A characterization of the follies and foibles of the English aristocracy of the time, told with much humor.

112. CONDE. "The First Hobby-Horse." Drawn and engraved by J. Conde. 11½ x 11¾ inches. Framed and glazed. Lond. 1792

A child enjoying his hobby-horse.

113. COSTUMES OF 1859. "La Crinoline, 1859." FINELY COLORED LITHOGRAPH, after Th. Guerin. 18 x 14 inches. With margins. Paris, 1859

RARE. A lady emerging from a carriage, man servant on each side.

114. COURSING SCENES. Coursing No. 1. IN COLORS.
10 $\frac{3}{4}$ x 9 inches. Laid down. Framed and glazed.

An interesting print in the manner of Alken showing a Coursing meet, many mounted figures, male and female, dogs, etc.

115. COURSING SCENES. Coursing No. 2. IN COLORS.
10 $\frac{3}{4}$ x 9 inches. Laid down. Framed and glazed.

An interesting print in the manner of Alken, the hare hiding in some ferns, the expectant hunters and dogs awaiting developments.

116. DEER HUNTING. The Complete Set of Deer Hunting Scenes entitled "Hey, to Tantivy." Engraved by J. R. Mackrell, after the paintings by F. C. Turner. 25 $\frac{1}{4}$ x 20 $\frac{1}{2}$ inches. WITH FULL MARGINS. Lond. 1839

THE FOUR FOLLOWING LOTS COMPRISE A COMPLETE SET OF THESE EXCEEDINGLY RARE DEER HUNTING SCENES. ALL ARE BRILLIANT ORIGINAL IMPRESSIONS IN COLORS.

Plate I, "The Meet," illustrates the mounted huntsmen and the hounds outside a country mansion; three ladies in picturesque costumes are at a window to wish the hunters luck. This plate needs slight repairs in two places.

117. DEER HUNTING. Plate II, "The Find."

The deer having been found in a clump of brushwood, the hounds have started the chase, mounted hunters far behind.

118. DEER HUNTING. Plate III, "The Chase."

The deer is making a bold dash for liberty, having taken a plunge into the near-by river, hounds and hunters closely following.

119. DEER HUNTING. Plate IV, "The Death."

The deer is making his last stand; one hound, however, has got him by the leg, and another by the antlers.

THE FOREGOING SERIES IS MOST ATTRACTIVE.

120. EPSOM RACES. "A Start for the Derby, or the Effects of a Windy Day. A View on the Epsom Course, 1820." IN COLORS. 15 x 22 inches, full margins. Lond. 1820

Very spirited scene.

"The Noble Science"—Fox Hunting.

An Unusual Collection, Including Many Scenes of Rarity.

121. FOX HUNTING. An eighteenth-century fox-hunting scene, in the manner of GEORGE MORLAND. 25 x 20 inches, on stretcher, varnished. [ca. 1797]

A spirited scene outside an ale house. The hunters preparing to depart, the dogs ahead, while several yokels look on. FINE IMPRESSION.

122. FOX HUNTING. "At Fault." Engraved by Samuel Howitt, after his own painting. IN COLORS. $22 \times 17\frac{1}{2}$ inches, with FULL MARGINS. RARE. Lond. 1803

FINE EARLY IMPRESSION of this spirited scene. The fox has disappeared into a hole in the ground, the dogs are crowding round, hunters standing by.

123. FOX HUNTING. THE COMPLETE Series of Four Plates, engraved by Reeves, after Wolstenholme. ORIGINAL COLORED IMPRESSIONS. EXCEEDINGLY RARE. 15×18 inches. With full margins. Lond. 1810

The four following lots are BEAUTIFUL ORIGINAL IMPRESSIONS, and form a most attractive fox-hunting series.

Plate I, Ready for the Start. The hounds have taken up the scent; the horsemen are getting ready to follow them.

124. FOX HUNTING. Plate II, Following over the stile; dogs well over it; huntsmen following.

125. FOX HUNTING. Plate III, The approaching death; fox at bay; hounds close upon him; horsemen drawing near.

126. FOX HUNTING. Plate IV, Refreshments; in the inn yard.

127. FOX HUNTING. A Complete Set of the Fox Hunting Scenes, engraved by I. Clark, after HENRY ALKEN. Plate I, "The Earth-Stopper." $18\frac{3}{4} \times 11\frac{3}{4}$ inches. With margins. Lond.: M'Lean, 1820

The above and the five following lots are ALL COLORED AFTER THE ORIGINAL IMPRESSIONS. Plate I depicts the earth-stopper the night before the hunt, lantern and spade in hands, accompanied by his dogs, about to fill in the fox's hole.

128. FOX HUNTING. Plate II, "Digging Out."

The next morning; the earth-stopper, assisted by the huntsmen, digging the fox out.

129. FOX HUNTING. Plate III, "Going into Cover."

Spirited scene; the hounds and hunters ready for the hunt.

130. FOX HUNTING. Plate IV, "Breaking Cover."

The fox is away, whipper-in blowing horn, hounds in hot pursuit.

131. FOX HUNTING. Plate V, "In Full Cry."

The hounds are running swiftly up a bank, hunters closely following.

132. FOX HUNTING. Plate VI, "The Death."

Whipper-in holding the brush; hounds drink in a near-by stream.

133. FOX HUNTING. "Bachelor's Hall." Plate II. IN COLORS. 15×19 inches. Laid down. Framed and glazed. Lond., ca. 1832

The principal figure in the picture is the squire upon his big gray in the act of making a clean jump over a fence and stream.

134. FOX HUNTING. "Bachelor's Hall." Plate III.
IN COLORS. 19 x 15 $\frac{1}{4}$ inches. Laid down. Framed and
glazed. Lond., ca. 1832

Typical scene, the hounds in full cry, accompanied by the
riders, one of whom is whipping a refractory hound.

135. FOX HUNTING. "Bachelor's Hall." Plate IV.
IN COLORS. 19 x 14 $\frac{3}{4}$ inches. Laid down. Framed and glazed.
Lond., ca. 1832

In full cry, the hounds running over a newly plowed field,
riders to the side, etc.

136. FOX HUNTING. "Bachelor's Hall." Plate V.
IN COLORS. 19 x 14 $\frac{3}{4}$. Laid down. Framed and glazed.
Lond., ca. 1832

The death; hounds standing by while the whipper-in meas-
ures the brush, etc.

137. FOX HUNTING. "Bachelor's Hall." Plate VI.
IN COLORS. 22 x 25 inches. Laid down. Framed and glazed.
Lond., ca. 1832

The meal within the clubhouse. Huntsmen seated at table,
others arriving.

138. FOX HUNTING. Alken Series of Six Plates [not
named or lettered]. ALL COLORED AFTER THE ORIGINAL
IMPRESSIONS. Plate I, "Starting the Quarry." 15 x 22
inches. With wide margins. [Lond., ca. 1835]

The above, with the five following lots, comprise a complete
set. Plate I, Starting the quarry. A little trouble at the
gate for those not taking the fence.

139. FOX HUNTING. Plate II, The fox breaking cover.
Hounds following close. Horsemen, too.

140. FOX HUNTING. Plate III, Making a good leap.
Two horsmen only are shown, with a few hounds. Group-
ing is very spirited.

141. FOX HUNTING. Plate IV, Which way? Horse-
men hesitating upon the brow of a hill. Directions are
being given by a traveller on foot.

142. FOX HUNTING. Plate V, The death. Three hunts-
men are shown at this critical moment. The body of the fox
is held up to view. A few of the hounds just running up.

143. FOX HUNTING. Plate VI, Refreshment. Hounds
gathered around door of inn; several hunters being served
with ale.

144. FOX HUNTING. J. F. Herring's, Sr., Fox Hunt-
ing. Plate I, "The Meet." Engraved by J. West Giles,
after J. F. Herring, Sr. IN COLORS. 32 x 42 inches. Laid
down. Framed and glazed. Lond., ca. 1838

The above and the three following lots COMPRISE A COM-
PLETE SET, are ALL BRILLIANT ORIGINAL IMPRESSIONS and EX-
TREMELY RARE. Plate I, "The Meet." In the foreground are
grouped the principal hunters. Off in the distance are the
hounds circled around the master on his horse.

145. FOX HUNTING. Plate II, "The Start." A wide stretch of country shown. Hounds and hunters following upon the trail of the fox, which, however, is out of view.

146. FOX HUNTING. Plate III, "The Run." Rear portion of hunt, is here featured, with the chief participants jumping a stream (one horse balking), while the dogs are far in the lead.

147. FOX HUNTING. Plate IV., "The Death." In front of a church. Reynard's body is suspended from the limb of a tree, in view of hounds and horsemen.

SECOND SESSION.

148. FOX HUNTING. "The Melton Breakfast." Engraved by Charles G. Lewis, after F. Grant. IN COLORS. OPEN LETTER PROOF. 26 x 36 inches. Framed and glazed. Lond. 1839

Twelve members of the Quorn Hounds are assembled for breakfast in one of the rooms of the club. BRILLIANTLY COLORED. RARE.

149. FOX HUNTING. "Road Riders, or Funkers." Engraved by C. Hunt, after the painting by R. B. Davis. IN COLORS. 34 x 13 $\frac{3}{4}$ inches. With margins. Lond. 1841

Colored after the original impression. Hilly country, showing several riders, some of which prefer going round to the level rather than tire their horses.

150. FOX HUNTING. "The Few, Not Funkers." Engraved by C. Hunt, after the painting by R. B. Davis. IN COLORS. 34 x 13 $\frac{3}{4}$ inches. With margins. Lond. 1841

Five well-mounted riders closely following the hounds, all of which have just taken a fence.

151. FOX HUNTING. A Complete Set of fine Fox Hunting Scenes, engraved by T. W. HUFFAM, after the paintings by J. F. HERRING. Plate I, "The Meet." 32 x 23 $\frac{3}{4}$ inches. WITH MARGINS. Lond., Nov. 1st, 1846

The above, and the three following lots, COMPRISE A COMPLETE SET OF THE VERY RARE ORIGINAL IMPRESSIONS IN COLOR. All have full margins. Time-stained in places and two plates need repairs.

"The Meet" depicts a number of sportsmen (probably portraits of celebrities), with whipper-in and the hounds to side.

152. FOX HUNTING. Plate II, "The Find."

The fox having been located near a clump of trees, the hounds immediately take up the scent and are off in hot pursuit.

153. FOX HUNTING. "Full Cry."

Excellent scene, one hunter superbly mounted on a black making a particularly fine jump, hounds well in the lead.

154. FOX HUNTING. "The Death."

Whipper-in holding the body at arm's length, hounds barking, hunters galloping up.

THE FOREGOING FORM A MOST ATTRACTIVE SERIES OF HUNTING SCENES.

155. FOX HUNTING. "Tom Moody, the Whipper-In" Engraved by George Hunt, after J. Pollard. Plate III. IN COLORS. 25 x 30 inches. Laid down. Framed and glazed.

Lond. 1854

Tom's funeral procession. At the head of it the coffin is borne upon the shoulders of six men "in hunter's green." Next follows his horse, with Tom's boots, whip, hat, and the brush of his last fox. The funeral of this famous fox-hunter was one of the most notable events of the time.

156. FOX HUNTING. "The Burial of Tom Moody." IN COLORS. 10 $\frac{3}{4}$ x 8 $\frac{1}{2}$ inches. With margins. RARE ORIGINAL IMPRESSION. Lond., undated, but *ca.* [1850]

Moody was possibly the most noted whipper-in of his time. His fox-hunting friends have gathered in the graveyard and with bared heads are paying their last tribute.

157. FOX HUNTING. "A Fox Hunter's Dream." Lithograph IN COLORS, after the painting by A. C. Havell. 25 x 31 inches. Wide margins. Framed and glazed.

Lond. 1890

A series of 15, or more, small views on one sheet, full of humorous conceit. The fox-hunter is shown asleep before his fire, while visions of the chase in the reverse of reality people his dream. Reynard now becomes the hunter, NOT the hunted. He drives the dogs, chases the hunters, etc.

158. FOX HUNTING. "Get away Forrard." IN COLORS. Varnished and laid down on stretcher. 18 $\frac{1}{2}$ x 12 $\frac{3}{4}$ inches. Framed and glazed. Recent

Open country; the "whipper in" calling to a lagging hound to "Get away Forrard"; five mounted riders taking part in the hunt.

159. FOX HUNTING. Leicestershire. "Gaudet Equis Canibusque." A Struggle for the Start. Engraved IN COLORS by John Dean Paul. 18 x 24 inches. Framed and glazed. Lond., n. d.

The above and the three lots following are COLORED AFTER THE ORIGINAL IMPRESSIONS AND ARE RARE. Plate I, "A Struggle for the Start." All are showing up bravely, and after jumping two fences a few yards apart are closely following the hounds.

160. FOX HUNTING. Plate II, "The first ten minutes—Shaking off the cocktails." Hunters and dogs speeding along pretty much together. Another fence to jump.

161. FOX HUNTING. Plate III, "Symptoms of a skurry in a pewy country." The "jades" show signs of going to pieces. Riders are seen driving the rowels deep into their sides.

162. FOX HUNTING. Plate IV, "The death." By the stream the fox has been overtaken, and his limp body is hung aloft for the inspection of all who have come up.

163. FOX HUNTING. "The Quorn Hunt." Engraved by F. C. Lewis, after H. ALKEN. Plate IV, "The Pace Begins to Tell." Some huntsmen are in the ditch; one has been thrown before reaching that point; another is stuck in the fence. Lond., undated

The above and the four following lots ARE COLORED AFTER THE ORIGINAL IMPRESSIONS. All are $20\frac{1}{2} \times 27$ inches, with full margins. These five lots, purchased in the first part of the O. H. P. Belmont collection, are here re-sold for account of the purchaser. They were Nos. 153-157 in the first sale.

164. FOX HUNTING. Plate V, "Snob is Beat." A humorous caste is given this picture, owing to the fact that "Snob" and his owner refuse to jump the gate.

165. FOX HUNTING. Plate VI, "Full Cry: Second Horses." The huntsmen are now scattered across the country. Only three are up with the hounds.

166. FOX HUNTING. Plate VII, "The Whissendine Appears in View." Same size as above, full margins. Three horses and riders have crossed the stream, as many more are immersed in the water, at least half a dozen others hesitate on the farther shore.

167. FOX HUNTING. Plate VIII, "The Death." Reynard's activity is now a thing of the past.

168. FOX HUNTING. "The Royal Fox Hunters." Engraved by J. Harris, after F. C. Turner. IN COLORS. 21×14 inches. With margins. Undated

The hunters at a breakfast toasting the Queen.

169. FOX HUNTING. "A Check." Open rolling country. $17\frac{3}{4} \times 12\frac{1}{4}$ inches. Varnished and on stretcher. Framed and glazed. Recent

The dogs vainly trying to take up the scent are running hither and thither; the hunters are asking the direction the fox has gone of a farmer, who points the way.

170. FOX HUNTING. "A Pleasant Ride Home." $17\frac{3}{4} \times 12\frac{1}{4}$ inches. Varnished and on stretcher. Framed and glazed. Recent

The fox-hunter, having lost his companions and the hounds, is riding home; night is coming on, with falling snow; cottage in the background, with sign-post to the right.

171. FOX HUNTING. "Drawn Blank." $17\frac{3}{4} \times 12\frac{1}{4}$ inches. Varnished and on stretcher. Framed and glazed. Recent

The scent being lost, the master is sounding the bugle call for the hounds. Five mounted hunters are standing in the open, a similar number of hounds in the rear.

172. HARE HUNTING. Two sportsmen, accompanied by three dogs, at the edge of some woods. One of the men has a hare in his right hand. IN COLORS. In the manner of Henry Alken. $12\frac{3}{4} \times 9\frac{3}{4}$ inches. No margins. *Ca.* 1822

173. HAWKING. "The Departure." Engraved by R. G. Reeve, after F. C. Turner. EARLY COLORED IMPRESSIONS, AFTER THE ORIGINALS. 18×24 inches. With full margins. Lond. 1839

The above, and the three following lots, are all EARLY COLORED IMPRESSIONS AFTER THE ORIGINALS. A RARE HAWKING SET. Plate I, "The Departure." Led by a woman rider, the participants are passing out through the courtyard gate. A hawk rests upon the right hand of the leader.

174. HAWKING. Plate II, "The Rendezvous." Just previous to the release of the hawks. Lady and gentleman in foreground; attendant with hawk and dog near by.

175. HAWKING. Plate III, "The Fatal Stoop." Over the horsemen's heads the hawk has attacked the heron and wounded it.

176. HAWKING. Plate IV, "Disgorging." An attendant is shown squeezing the neck of the captured bird until it gives up a few of the fish it had caught.

Horse Racing.

A Series of Rare Portraits of Famous Winners, Mainly in Colors.

177. HORSE RACING. "Protector." Engraved by G. T. Stubbs, after G. Stubbs. Stipple engraving, with margins. $21 \times 17\frac{1}{4}$ inches. Laid down. Framed and glazed. FINE IMPRESSION. Lond., Feb. 20, 1794

178. HORSE RACING. "Horse Racing. La Course de Chevaux." Engraved by J. Godby and H. Marks, after Samuel Howitt. IN COLORS. $20\frac{1}{2} \times 15\frac{1}{2}$ inches. FULL MARGINS. Lond. 1807

VERY RARE. The seven mounted riders are all in a cluster, one leading by half a length.

179. HORSE RACING. "Equestrian Match against Time." Engraved by H. Meyer, after the painting by J. Pardon, from life. ORIGINAL COLORED IMPRESSION. 12×16 inches. With small margins. Laid down. Lond. 1819

Contains a portrait of Mr. William Hutchinson, of Canterbury, mounted on "Stareing Tom," on their famous ride from "Canterbury to London Bridge in three hours." The distance is $55\frac{1}{2}$ miles. Actual time of performance, two hours, twenty-five minutes, fifty-one seconds.

180. HORSE RACING. "Moses." Drawn and engraved by JAMES POLLARD. IN COLORS. 22×18 inches. With margins. Lond. 1822

Fine example, accurately colored after the original impression. The trainer and jockey are standing by. With pedigree of the horse beneath.

181. HORSE RACING. "Barefoot." Drawn and engraved by JAMES POLLARD. IN COLORS. 22×18 inches. With margins. Lond. 1823

Striking portrait of this famous horse, the winner of the St. Leger of 1823, accurately colored after the original. His pedigree is beneath. Trainer and jockey standing by.

182. HORSE RACING. "Jerry." Drawn and engraved by J. POLLARD. IN COLORS. $22\frac{1}{4} \times 18$ inches. With margins. Lond. 1824

Fine portrait, accurately colored after the original impression, of the winner of the St. Leger of 1824. Mounted jockey, with judge's stand at back, etc.

183. HORSE RACING. "A General Panic at Epsom." ORIGINAL COLORED IMPRESSION. $11\frac{1}{4} \times 17\frac{1}{2}$ inches. With margins. Lond. 1826

"No run on the turf, but a desperate run on the bank." On one side of picture the bettors, Craven included, are figuring out how they shall bet.

184. HORSE RACING. "Longwhiskers against Longwaist for the Craven STEAKS." ORIGINAL COLORED IMPRESSION. $11\frac{1}{4} \times 17\frac{1}{2}$ inches. With margins. Lond. 1826

Apparently a caricature of Lord Craven and his luxuriant whiskers. C... is mounted upon a piebald horse led by a negro jockey upon a donkey and urged on by a gathering of acquaintances convulsed with laughter.

185. HORSE RACING. "Matilda." Painted and engraved by J. POLLARD. IN COLORS. $22\frac{1}{2} \times 17\frac{1}{2}$ inches. With margins. Lond. 1827

Striking portrait of the winner of the St. Leger of 1827, with mounted jockey. Carefully colored after the original impression.

186. HORSE RACING. "The Celebrated Tom Thumb." Engraved by H. Pyall, after F. C. Turner. IN COLORS. 25×29 inches. Laid down. Framed and glazed (slight repairs in places). Lond. 1830

THE RARE ORIGINAL IMPRESSION. This celebrated horse, driven in harness by his owner, G. Osbaldeston, performed the extraordinary feat of running sixteen miles in 56 minutes and 45 seconds.

187. HORSE RACING. Newmarket. "Training." Plate I. Engraved by Sutherland, after Alken. IN COLORS. 15×31 inches. With margins. [Lond., ca. 1835]

The above, and the three following lots, are COLORED AFTER THE ORIGINAL IMPRESSIONS. Plate I, Newmarket. "Training." Showing a number of horses blanketed and mounted by their trainers,—some are walking, some running; a few are cantering.

188. HORSE RACING. Plate II, Ipswich. "Weighing." Jockeys weighing in in front of The London Tavern.

189. HORSE RACING. Plate III, Epsom. "Running." In full swing. Horses are speeding, mounted by their jockeys. Other riders, with a trap or two, following.

190. HORSE RACING. Plate IV, Ascot Heath. "Preparing to Start." Blankets have been removed from the horses, mounts placed in saddles, the final instructions given, etc.

191. HORSE RACING. "Artaxerxes." Engraved by R. G. Reeve, after the painting by F. C. Turner. 23 x 28 inches. IN COLORS. With full margins. Presentation copy to O. H. P. Belmont by T. Suffern Tailor. Lond. 1838

This famous steed is shown driven to sulky. His death came suddenly as the result of a bite from a mad dog.

192. HORSE RACING. "Artaxerxes." Engraved by R. G. Reeve, after the painting by F. C. Turner. 23 x 28 inches. IN COLORS. With full margins. Lond. 1838

Another copy of this race-horse, not a "Presentation Copy."

193. HORSE RACING. "Bloomsbury." Engraved by E. Duncan, after the painting by C. Hancock. ORIGINAL COLORED IMPRESSION. 15½ x 19 inches. With margins. Lond. 1839

"Bloomsbury," the winner of the Derby Stakes at Epsom in 1839, with a jockey, who is driving him at a walk.

194. HORSE RACING. "Bloomsbury." Engraved by C. Hunt, after J. F. Herring. IN COLORS. 19 x 15 inches. FULL MARGINS. Lond. 1839

THE RARE ORIGINAL IMPRESSION. A fine portrait of the Derby winner of 1839, with mounted jockey.

195. HORSE RACING. "Grand Stand, Ascot." Engraved by Charles Hunt, after the painting by J. F. Herring. IN COLORS. 25½ x 34 inches. With margins. Lond. 1839

The Ascot's Gold Cup Day of 1839. In front of the enormous Grand Stand, packed with thousands of onlookers, appear the following noted racers which have just finished the run, viz., Caravan, St. Francis, Ion, and Dey of Algiers.

196. HORSE RACING. "Extraordinary Trotting Match Against Time." Engraved by Charles Hunt, after the painting by J. F. Herring. IN COLORS. 29½ x 38 inches. Laid down. Framed and glazed. Slightly scratched. Lond. 1839

BRILLIANT ORIGINAL IMPRESSION. A tandem driven to a racing sulky by Mr. Burke of Hereford.

197. HORSE RACING. "Kentucky." ORIGINAL COLORED IMPRESSION. 27 x 34½ inches. Laid down. Framed and glazed. N. Y. 1867

A fine portrait of this noted racehorse.

198. HORSE RACING. Portrait of St. Blaise, winner of the Derby Stakes at Epsom, 1883. Drawn and Engraved by Edwin H. Hunt. IN COLORS. 27½ x 34 inches. Laid down. Framed and glazed. Lond. 1883

FINE PORTRAIT OF THE DERBY WINNER OF 1883, with his jockey, Chas. Wood.

199. HORSE RACING. Portrait of Melton, winner of the Derby Stakes at Epsom, 1885. Engraved by E. R. Hunt, after S. R. Wombill. IN COLORS. 27 x 36½ inches. Laid down. Framed and glazed. Lond. 1885

FINE PORTRAIT OF THE DERBY WINNER OF 1885, with his jockey, THE FAMOUS "FREDDY" ARCHER.

200. HORSE RACING. "The Plantation at Newmarket." Lithograph IN COLORS, by Isaac Cullin. 28 x 41 inches. Laid down. Framed and glazed. Lond. 1887

An animated scene at the track before the race, with horses, jockeys and lookers-on intermingling. Prominent English men and women are pictured, including King Edward, Lord Rosebery, etc.

201. HORSE RACING. "Two Favorites; James Selby driving his Favourite Mare Savernake." McQueen's Coachings. Lithographed IN COLORS by H. Bird. 26 x 33 inches. Framed and glazed. Lond. 1889

A FINE PORTRAIT of one of the most popular sportsmen of his time, seated in his dog cart drawn by "Savernake."

202. HORSE RACING. "At the End of the Race." Lithograph, after G. D. Stiles. PROOF BEFORE LETTERS, SIGNED BY THE ARTIST. 30 x 39 inches. Framed and glazed. Lond. 1889-90

The winner is being ungirthed and blanketed after his triumph. Around him are grouped a number of interested persons examining and passing upon his condition, etc.

203. HORSE RACING. "Grand National Steeple Chase at Liverpool." After the painting by G. D. Giles. Lithograph IN COLORS. 42 x 24½ inches, Lond. 1892; and another, same size (poor condition of the latter). (2)

Spirited scene at one of the most famous of English steeple chase races. The horses and their mounts are very close together, and an exciting time prevails.

204. HORSE RACING. "Returning from Ascot Races." Engraved by E. Duncan, after the painting by C. Henderson. BRILLIANT ORIGINAL IMPRESSION IN COLORS. 36 x 20 inches. Framed and glazed. Lond., undated

A scene of unusual animation, the road being covered with conveyances of all descriptions.

205. HORSE RACING. A series of four Horse-Racing Scenes. IN COLOR, after HENRY ALKEN, on one sheet. 17½ x 14 inches, with margins. Undated

(I) "Going off for the first heat." (II) "Between the heats." (III) "Coming in for the last heat." (IV) "The winner at the weighing house."

Portraits of Horses.

A Series of Portraits of Famous Coach and Other Horses.

206. HORSES. "Horses in a Park." Engraved by Zaffonato, after Wouwermans. Stipple IN COLORS. $22\frac{3}{4} \times 16\frac{1}{4}$ inches. FULL MARGINS. Undated, but *ca.* 1795

ORIGINAL IMPRESSION. VERY RARE. A bay and a gray are standing side by side, the latter saddled, river and hills in the foreground.

207. HORSES. "Two of his Majesty's State-Horses." Engraved by WILLIAM WARD, after the painting by H. B. CHALON. MEZZOTINT. $25\frac{1}{2} \times 20$ inches. Laid down. Framed and glazed. Lond. 1800

BRILLIANT ORIGINAL IMPRESSION, WITH FULL MARGINS. The horses (the property of George IV) are standing by their stable door, with the principal coachman near by.

EXTREMELY RARE.

208. HORSES. "Two Coach Horses." Painted and engraved by W. M. Fellows. 15×12 inches, short margins (slightly damaged, repaired). Lond. 1825

RARE ORIGINAL IMPRESSION. Mezzotint, touched up.

209. HORSES. Four French Scenes. Plate I. "L'Entrée à l'Ecurie." Engraved by Jazet, after C. Vernet. IN COLORS. 24×30 inches. With full margins. Paris [*ca.* 1835]

The above, and the three following lots, are BRILLIANTLY COLORED AFTER THE ORIGINAL IMPRESSIONS. Plate I "L'entrée à l'écurie." The stableman, on a bay horse and leading a gray, is entering the stable.

210. HORSES. Plate II. "L'Intérieur de l'écurie." In a spacious box-stall are the two horses mentioned, with the bay in a quarreling mood.

211. HORSES. Plate III. "La sortie de l'écurie." Coming out of the stable. The stable boy mounted upon the gray horse and this time leading the bay.

212. HORSES. Plate IV. "Le Palfrinier surveillant." Again in the stall. Both horses somewhat angry. The stableman is looking on from a position well out of reach of their hoofs.

THE FOREGOING PRESENT AN UNUSUALLY CHOICE SERIES.

213. HORSES. Veterinary Diagrams. No. 1. External form and elementary Anatomy of the Horse. 8 figures in COLORS, with full descriptions. $28 \times 21\frac{3}{4}$ inches. Framed and glazed. Lond., etc., *ca.* 1880

Exceedingly useful chart.

214. HORSES. Veterinary Diagrams. No. 2. Age of the Horse, and the Age of the Ox, Sheep and Dog. 42 figures of teeth denoting age, with full descriptions. $27\frac{3}{4} \times 21\frac{1}{4}$ inches. Framed and glazed. Lond., etc., *ca.* 1880

Exceedingly useful chart.

215. HORSES. "His Favorite Cob." WATER-COLOR DRAWING. $18\frac{3}{4} \times 20\frac{1}{2}$ inches. Under glass. Unsigned.

Cob is shown hitched to dog-cart in front of gate. Groom at his head. Manor house and deer in the distance.

216. HORSES. "Tableau des Principales Races de Cheveaux, et leur Robes." Lithograph IN COLORS, after Albert Adam. $23\frac{1}{2} \times 30$ inches. Framed and glazed.

Paris, n. d.

An exhibit of 15 kinds of horses, with a list of works in French relating to the horse.

217. HORSES. "Poulinieres de Sang." (Brood Mares and Foals.) After the painting by J. R. Goubie. IN COLORS. $25\frac{1}{2} \times 32$ inches. Framed and glazed. [Paris, n. d.]

Mares and foals are shown in pasture, an apple orchard in blossom near by.

A Complete Set of Fores' Hunting Casualties.

218. HUNTING CASUALTIES. Fores' Hunting Casualties. Plate 1, "A Turn of Speed over the Flat." Engraved by Harris, after H. Alken. IN COLORS. $13\frac{1}{4} \times 10\frac{1}{8}$ inches. With margins. Laid down. Framed and glazed.

Lond., Jan. 1, 1850

A spirited horse, having thrown his rider, is galloping away; mounted riders in front and back, etc.

219. HUNTING CASUALTIES. Fores' Hunting Casualties. Plate 2, "A Strange Country." Engraved by Harris, after H. Alken. IN COLORS. $13\frac{1}{4} \times 10\frac{1}{4}$ inches. With margins. Laid down and repaired. Framed and glazed.

Lond. 1850

The horse, having been given his head, has taken his rider over a fence into a stream; other horses with their riders, dogs, etc., in background.

220. HUNTING CASUALTIES. Fores' Hunting Casualties. Plate 3, "Dispatched to Head Quarters." Engraved by Harris, after H. Alken. IN COLORS. $13\frac{1}{4} \times 10\frac{1}{4}$ inches. With margins. Laid down. Framed and glazed.

Lond. 1850

One of the most spirited of this series. The horse at a stone wall, having succeeded in throwing his rider forward, who is "*Taking it with a Military Seat*"; dogs hot to the scent, trees, etc., about.

221. HUNTING CASUALTIES. Fores' Hunting Casualties. Plate 4, "Up to Sixteen Stone." Engraved by Harris, after H. Alken. IN COLORS. $13\frac{1}{4} \times 10\frac{1}{4}$ inches. With margins. Laid down. Framed and glazed. Lond. 1850

The country squire, who weighs 16 stone (224 pounds), is well seated and riding in the lead; dogs to the side, two mounted riders just over the fence, others about to take the jump.

222. HUNTING CASUALTIES. Fores' Hunting Casualties. Plate 5, "A Rare Sort for the Downs." Engraved by Harris, after H. Alken. IN COLORS. $13\frac{1}{4} \times 10\frac{1}{4}$ inches. With margins. Laid down. Framed and glazed.

Lond. 1850

The horse, having thrown his rider, is making away at full speed; hounds in the foreground, mounted riders, etc., in background.

223. HUNTING CASUALTIES. Fores' Hunting Casualties. Plate 6, "*A Mutual Determination.*" Engraved by Harris, after H. Alken. IN COLORS. $13\frac{1}{4} \times 10\frac{1}{4}$ inches. With margins. Laid down. Framed and glazed.

Lond. 1850

The horse having given his rider a jolt going over the fence, the rider is falling to the side; other mounted riders in the background; several dogs hot to the scent; rocky, rolling country, etc.

224. MILITARY SCENES IN AQUATINT. A series of Military Scenes of unusual interest. All engraved by I. Bluck, after the paintings by C. GESSNER. $24\frac{1}{2} \times 20$ inches. WITH FULL MARGINS. Lond., Sept. 1, 1801-1803

"Austrian Troops fording a River." This and five following lots comprise A VERY RARE SERIES OF MILITARY ENGRAVINGS. ALL ARE BRILLIANT ORIGINAL IMPRESSIONS IN AQUATINT.

The mounted soldiers are travelling in a mountainous country; the leaders are half way across the river; ruins of castle on hill, etc.

225. MILITARY SCENES IN AQUATINT. "A Reconnoitering Party of Austrian Dragoons retreating from the Enemy." (Plate needs repairs.)

Two mounted soldiers, swords in hand, galloping away.

226. MILITARY SCENES IN AQUATINT. "A Bavarian Patrol falling in with a French Piquet."

The Bavarian cavalry meeting the French infantry. Spirited scene.

227. MILITARY SCENES IN AQUATINT. "A Piquet of Saxon Dragoons in an Old Castle."

Drinking and card-playing scene; horses tied up and feeding.

228. MILITARY SCENES IN AQUATINT. "A Piquet of Prussian Hussars in a Church."

Some talking, some smoking pipes with very long stems; horses feeding.

229. MILITARY SCENES IN AQUATINT. "Saxon Dragoons attacking a Park of Artillery."

Spirited scene, probably containing some portraits.

THE FOREGOING SERIES PRESENTS AN INTERESTING PICTORIAL RECORD OF THE MILITARY COSTUMES OF THAT PERIOD, ILLUSTRATING NAPOLEON'S WAR WITH AUSTRIA.

Engravings in Color and Mezzotint, After

GEORGE MORLAND.

All Original Impressions.

230. MORLAND (GEORGE). "Watering the Cart Horse." Engraved by I. R. Smith, after the painting BY GEORGE MORLAND. $16\frac{1}{4} \times 13\frac{15}{16}$ inches.

Lond.: Published August 1, 1794

BRILLIANT ORIGINAL IMPRESSION, WITH MARGINS, OF EXTREME RARITY.

An exceedingly attractive example. The farmer's boy is astride of the horse, who has his mouth in the water; a rock rises to the right, with water, grass, etc., about.

* 231. MORLAND (GEORGE). A Fox Hunting Scene (The Hunter's Return?) after the painting by George Morland. $24\frac{1}{2} \times 19$ inches. Framed and glazed.

[Lond. ca. 1799]

THE RARE ORIGINAL IMPRESSION IN COLORS. Somewhat damaged on lower margins, and in several places on the plate; title rubbed away, also engraver's name.

232. MORLAND (GEORGE). "Rubbing down the Post Horse." Engraved by I. R. Smith, after the painting BY GEORGE MORLAND. $16\frac{1}{4} \times 13\frac{15}{16}$ inches (slightly rubbed, hardly noticeable, in the sky).

Lond.: Published August 1, 1794

BRILLIANT ORIGINAL IMPRESSION, WITH MARGINS, OF EXTREME RARITY.

The farmer's boy, with a handful of straw, in the act of giving an invigorating rub to the post horse, tied outside the stable.

233. MORLAND (GEORGE). "Evening, or, The Post Boy's Return." Engraved by D. Orme, after the painting BY GEORGE MORLAND. $23\frac{1}{4} \times 19$ inches. Laid down. Framed and glazed.

Lond.: Orme, Jan. 1, 1796

BRILLIANT ORIGINAL IMPRESSION. VERY RARE. Full margins at bottom (containing the title, etc.), small margins at top and sides.

The scene is in a stable where the farmer is attending to his horse; in comes the post boy with the news of the day; the farmer's son seated on some straw; pigs, dog, chickens, etc., nearby.

234. PATON SPORTING ETCHINGS. "In Fine Style." Etched by FRANK PATON, after Theo. Blinks. $10\frac{1}{2} \times 7\frac{1}{2}$ inches.

Lond. 1890

The above and the three following lots ARE ALL ETCHINGS, PROOFS ON INDIA PAPER, SIGNED BY BOTH PAINTER AND ETCHER. ALL ARE STAMPED BY THE PRINT SELLERS' ASSOCIATION. Proof before letters.

The first plate shows two mounted riders making a clean jump over a fence.

235. PATON SPORTING ETCHINGS. "Outclassed."
Lond. 1890

The race is almost over, the last horse being far behind.

236. PATON SPORTING ETCHINGS. "The Last Lap."
Lond. 1890

Passing the judge's box at full gallop.

237. PATON SPORTING ETCHINGS. "Close Together."
Lond. 1890

Steeplechase scene: Three mounted riders just over the fence practically altogether.

238. "PHIZ" SPORTING PLATES. "Fores' Series."
IN COLORS. The complete set. 12 plates. 13 x 20½ inches.
With margins. Lond. 1863

A very attractive series of plates after the original drawings by "PHIZ" (H. K. BROWNE), portraying scenes in a deer hunt, including "A Short Cut to the Meet;" "Uncarting the Deer;" "Hold Hard! Let the Hounds Go First, if You Please, Gentlemen," etc.

239. "PHIZ" SPORTING PLATES. IN COLORS. Two
plates. 15 x 21 inches. With margins. In mats. Lond., n.d.

One plate shows a fox hunt in progress. The other shows the leader of the huntsmen caught in the bushes, while his wig floats from a sapling in his rear.

Pugilism.

Portraits of Famous Pugilists, Views of Battles, etc.

240. PUGILISM. "Richard Curtis." Drawn and engraved by Williams. IN COLORS. 15 x 22 inches. Full margins. Lond. 1820

At the youthful age of 21 years this boxer is said to have been the "neatest . . . of his weight (9 stone) in England."

241. PUGILISM. "The Interior of the Fives Court." Randall and Turner sparring. Engraved by C. Turner, after the painting by T. Blake. 29½ x 36 inches. Laid down. Framed and glazed. EXCEEDINGLY RARE. Lond. 1825

BRILLIANT ORIGINAL IMPRESSION IN COLORS. Within the spacious interior have gathered many spectators. Among them are undoubtedly many prominent sporting characters of the period.

242. PUGILISM. "The Great Fight between Broome and Hannan for £1000." Engraved by C. Hunt, after H. Heath. IN COLORS. 28 x 34 inches. Framed and glazed. Lond. 1841

VERY RARE. This print contains a large number of figures, many of which are undoubtedly portraits of the prominent sportsmen of the period.

243. PUGILISM. "William Gillam." Lithograph. 13¾ x 18½ inches. With margins. ORIGINAL COPY. Lond. 1859

This fighter held the lightweight championship of England from 1853 to 1859.

244. "RACING NIGHTMARE (A)." From the Original Painting by A. C. Havell. FINELY COLORED. $24\frac{3}{4}$ x $30\frac{1}{2}$ inches. Full margins. Framed and glazed.

Lond.: Messrs. Fores, 1891

One of the most spirited of modern sporting prints. A lady is dreaming, surrounded on all sides by horses, phantom and otherwise. A race is in progress (the Derby of 1891 ??), and the horses' foreheads bear portraits of their respective owners, the Duke of Westminster, Prince of Wales (Edward VII), L. Rothschild and others, with the riders, including the famous "Freddy" Archer, M. Cannon and others. Accompanying the above is the "Key" plate, showing owners and riders.

245. ROWLANDSON COLOR PRINTS. A series of five plates, IN COLOR, by Thomas Rowlandson (from Ackerman's Repository), illustrating Miseries of Games, Sports, etc.; Miseries of Travelling, etc. On one sheet, within sunk mounts. Framed and glazed. Lond. 1807

246. ROWLANDSON COLOR PRINTS. A series of prints, IN COLOR, by Thos. Rowlandson (extracted from Ackerman's Repository). On one sheet, within sunk mounts. Framed and glazed. Lond. 1807

247. SHOOTING. The Rifle Contest, Wimbledon, 1864. Lithograph IN COLORS. 26 x $17\frac{1}{2}$ inches. Framed and glazed (margins worn). 1864

Steeplechasing.

248. STEEPLECHASING. "Six Points of a Steeple Chase." After the paintings by HENRY ALKEN.) IN COLORS. $15\frac{1}{2}$ x $12\frac{3}{4}$. With margins. Lond. [ca. 1830]

FINE EARLY IMPRESSIONS. A series of six spirited steeple-chasing scenes on one sheet.

249. STEEPLECHASING. Leamington Grand Steeple Chase, 1837. (Three Plates of Set of Four). Plate I. Engraved by Charles Hunt, after F. C. Turner. IN COLORS. 24 x 32 inches. With margins. Lond. 1837

The above and the two following lots are COLORED AFTER THE ORIGINAL IMPRESSIONS. Plate I, Starting off. Group of horses and riders riding down centre of picture. Back of them a hill thronged with spectators.

250. STEEPLECHASING. Plate II, Taking the third fence. Only one horse balks at it.

251. STEEPLECHASING. Plate IV, Finishing up. Over the last fence to the post.

252. STEEPLECHASING. "Liverpool Grand Steeple-Chase, 1839." Plate IV, ONLY, "Coming In." Drawn and Engraved by Charles Hunt. IN COLORS, 25 x 35 inches, full margins. Lond. 1839

The artist shows not only the horsemen, but the grand and subsidiary stands, with their multitude of observers, the stewards of the course, the judges, etc.

253. STEEPLECHASING. "The Liverpool Great National Steeple-Chase, 1839." Plate II. Engraved by J. Harris, after F. C. Turner. IN COLORS. 25 x 43 inches. Laid down. Framed and glazed. Lond. 1839

BRILLIANT ORIGINAL IMPRESSION, WITH MARGINS. VERY RARE. Two horses and their riders are safely over the fence, others are coming, some have failed, spectators to the sides.

254. STEEPLECHASING. "The Liverpool Great National Steeple-Chase, 1839." Plate IV. Engraved by J. Harris, after F. C. Turner. IN COLORS. 25½ x 23½ inches. Laid down. Framed and glazed. Lond. 1839

BRILLIANT ORIGINAL IMPRESSION, WITH MARGINS. VERY RARE. Horses are running past the observation stands. With the names of those in view engraved beneath the picture.

255. STEEPLECHASING. "Well under Way." Etching in COLORS by Frank Paton, after T. Blinks. 10 x 7½ inches. Laid down. Framed and glazed. Lond. 1890

Spirited scene, four horses and their riders just over the fence.

256. STEEPLECHASING. "The Favorites Down." Etching in COLORS by Frank Paton, after T. Blinks. 10 x 7½ inches. Laid down. Framed and glazed. Lond. 1890

The favorite on his knees, his rider fallen on his side, two just behind over the fence, etc.

257. STEEPLECHASING. "In It." Etching in COLORS by Frank Paton, after T. Blinks. 10 x 7½ inches. Laid down. Framed and glazed. Lond. 1890

Passing the judge's stand at full speed, the two next in order in close pursuit, grand stand crowded with spectators, marking board, etc., to the side.

258. STEEPLECHASING. "Out of It." Etching in COLORS by Frank Paton, after T. Blinks. 10 x 7½ inches. Laid down. Framed and glazed. Lond. 1890

The losing horse and his rider are walking home, the others just round the homestretch.

259. HORSE AND RIDER TAKING A WATER JUMP. Oil Painting. Unsigned. 18 x 14 inches.

Jockey in red coat on a chestnut mare is taking a water jump. Unsigned. Carefully painted.

A COLOR PRINT OF EXTREME RARITY AND BEAUTY.

260. WARD (JAMES—R. A.). "A LIVERY STABLE." OF EXTREME RARITY. Lond.: Pub. Jan. 1, 1796, by T. Simpson, St. Paul's Church Yard.

BRILLIANT ORIGINAL IMPRESSION IN COLORS, WITH MARGINS. A LARGER COPY THAN THAT DESCRIBED BY MRS. FRANKAU IN HER WORK ON WILLIAM AND JAMES WARD, AS IT MEASURES

24 15/16 x 20 1/2, whereas the measurements given by Mrs. Frankau are 24 1/16 x 20 5/16 inches.

The following description is copied from her work:

"Young buck (SAID TO BE A PORTRAIT OF JAMES WARD) in riding suit, hat, top boots, gloves, whip in right hand, supports on left arm young lady (SAID TO BE A PORTRAIT OF MRS. WARD) in riding dress, top hat, long curls, her hands clasped over the man's arm; her attention is engaged by a light-colored mare, which a boy holds by bridle, whip in right hand. Stout stableman, hat under left arm, speaks to the young couple, pointing with right hand. To right, dogs, a man saddling a horse, etc.

Peep of country through door of yard. Under, in cursive letters, Jas. Ward, del, et sculp, A Livery Stable," etc.

THE FINEST AND MOST BEAUTIFUL PRINT IN THE COLLECTION.

[See Frontispiece.]

261. WARD (WILLIAM). "The Durham White Ox." Engraved by Ward, after the painting by G. Garrard. MEZZOTINT. 28 x 32½ inches. Laid down. Framed and glazed. Lond. 1813

BRILLIANT ORIGINAL PROOF IMPRESSION. IN FINE CONDITION.

This remarkable animal weighed 223 stone (3,122 pounds).

262. WASHINGTON. "Triumphal Entry into New York, Nov. 25th, 1783." Lithograph by C. Inger. 33 x 44½ inches. Backed with linen.

263. WASHINGTON'S TRIUMPHAL ENTRY INTO NEW YORK. IN COLORS. 22½ x 29 inches.

264. YACHTING. Signed proof ON INDIA PAPER of the Original Engraving by J. O. Davidson. 27½ x 40 inches. Full margins (slightly defective). N. Y. 1894

A spirited view of an ocean yacht race. Yachts are seen after turning the stake, with steam yachts, steamers and steamboats with loads of interested spectators gathered around.

Political Caricatures in Water-Colors.

The following series of CARICATURES IN WATER-COLORS, were executed for the short-lived political periodical "The Verdict," edited by Alfred Henry Lewis.

265. BRYAN CARTOON. Taylor (Horace). ORIGINAL WATER COLOR DRAWING. Size 27 x 17 inches.

Portrait of Bryan pointing to an American flag patched with "Trust Loot," "Cuban Postal Steal," "War Taxes," etc.

266. BRYAN CARTOON. ORIGINAL COLORED CARTOON. By Horace Taylor. "Here are your Weapons and There is the Foe." 17 x 27 inches. On heavy board.

Bryan, a figure of heroic stature, holds within his right hand three swords upon the scabbard of each of which are the following quotations from Lincoln's "Gettysburg Address: (1) Of the people, (2) By the people, (3) For the people." The "foe" is depicted as a monstrous hydra-headed dragon denominated "*Monopolistic Greed*," the heads of which are marked "*Trusts*," "*Imperialism*," etc. Into one of the mouths of the beast is being swallowed a roll of paper entitled "*The Declaration of Independence*."

267. HANNA CARTOON. ORIGINAL COLORED CARTOON. By Horace Taylor. 17 x 27 inches. On heavy board.

Hanna, of tremendous build, and clad in a "loud" check-suit, is ascending a mountain carrying a Socialistic flag upon which is sketched the following: "*The Philippines are Pacified. There is NO War in China. PROTECT LABOR—(And Don't Forget Capital)*."

268. LINCOLN. ORIGINAL WATER-COLOR CARTOON of Bryan and Lincoln by Horace Taylor. Size, 27 x 17 inches.

Shows Bryan pointing to a fine portrait of Lincoln and quoting a portion of Lincoln's speech, "*As a result of the war corporations have been enthroned . . .*"

269. LUKS (GEORGE B.). Original Water-Color Cartoon. The Wreck of the Ship of State. Size, 16 x 25½ inches.

Fine cartoon showing Uncle Sam bound to a stake in front of a fire. Around him are gathered the cannibals, whose chief, Hanna, remarks, "*Now, damn you, we're going to eat you.*" Elkins is dragging Miss Liberty toward the pot and Rockefeller stands by the fire with a club, representing the Standard Oil, ready for victims. Looking on with fiendish faces are Morgan, Havemeyer, Armour, C. P. Huntington, Whitney, etc. In the distance is shown the wreck of the "*Ship of State*" against the "*Trust Rocks*."

270. MCKINLEY CARTOON. ORIGINAL COLORED CARTOON BY HORACE TAYLOR. 17 x 27 inches. On heavy board.

Shows the interior of a tent, with McKinley as Strong Man, performing upon the G. O. P. Elephant, which, in turn, is riding the "Trust" hippopotamus. The performance is being given before an audience of trust magnates.

271. MCKINLEY CARTOON. The White House Inn. By Horace Taylor. ORIGINAL WATER-COLOR CARTOON. Size, 27 x 17 inches.

Mark Hanna, as Inn Keeper, sitting in front of the White House. On a signboard is a cartoon of McKinley, with a crown on his head and the inscription "*The McKinley Arms*."

272. N. Y. POLITICAL CARTOON. Original water-color cartoon by Bristol. Size, 12 x 13 inches.

Shows Odell as a Lobbyist emerging from the Ramapo Scandal Creek, with Platt on the Bank about to scrub him with "*Platt's Political Bleach*."

273. POLITICAL CARTOON. Original water-color cartoon by Horace Taylor. Size, 17 x 27 inches.

The trusts, represented by an enormous dragon, which holds the earth in one paw while he stares at a grotesque figure of McKinley riding a hobby-horse labeled "*Republican Stuffed Anti-Trust Sentiment.*"

274. ROOSEVELT CARTOON. ORIGINAL WATER-COLOR CARTOON by Horace Taylor. Size, 27 x 17 inches.

Amusing cartoon, representing Roosevelt as a Bucking Broncho, with a huge hog on his back called the "*Great American Trust.*" Under the picture is written "*Now Buck.*"

275. ROOSEVELT CARTOON. Original Water-Color Cartoon by Horace Taylor. Size, 13 x 12 inches.

Roosevelt "*Standing off the Trust Gorrotes,*" who are shooting Vice-Presidential poisoned arrows at him.

276. ROOSEVELT CARTOON. Original Water-Color Cartoon by Horace Taylor. Size, 17 x 27 inches.

Hanna, as Santa Claus, has presented McKinley with a deed to the White House, and Roosevelt is looking over the foot of the bed for his deed to the Vice-Presidency.

277. ROOSEVELT CARTOON. ORIGINAL COLORED CARTOON. "*His Chicken Roosts at Home.*" By Bristol. 12 x 13 inches. On heavy board.

The return of Roosevelt in his rough-rider uniform, discovering a chicken labelled "*Cowardice*" roosting in his broad-brimmed slouch hat. A piece of letter upon which the chicken is roosting reads, "*I will punish the Canal Thieves.*"

278. ROOSEVELT CARTOON. ORIGINAL WATER-COLOR CARTOON of Roosevelt. By Bristol. Size, 15 x 12 in.

Amusing cartoon showing Roosevelt stuffed out with a pillow labelled "*Courage of Egotism.*" He holds in his hand a paper, "*All Democrats are Cowards,*" and in one corner are Dewey, Schley and Wheeler laughing at him.

279. ROOSEVELT CARTOON. "The Unmuzzled Teddy Amuck." By Horace Taylor. ORIGINAL COLORED CARTOON. 27 x 17 inches. On thick card.

Mr. Roosevelt, in rough-rider costume, on a fiery steed named "*Stander,*" holding in his hand a bucket of "*Campaign Muck,*" which he throws at Dewey. Attached to the horse's tail is a sheet which reads, "*The Democrats stand for lawlessness, etc.*"

280. ROOSEVELT CARTOON. ORIGINAL WATER-COLOR CARTOON. By Bristol. "Acquiring a New Seat." 15 x 12 inches. On thick card.

Mr. Roosevelt in riding dress on a hobby-horse named "Dignity."

281. STANDARD OIL CARTOON. ORIGINAL WATER-COLOR CARTOON. By Horace Taylor. 17 x 27 inches. Heavy board.

Rockefeller in the form of a huge boa-constrictor represents the Standard Oil Trust, about to devour Hanna, Gage, Morgan and Morton, who are pictured as frogs.

282. TAYLOR (HORACE). ORIGINAL COLORED CARTOON. 17 x 27 inches. On heavy board.

Represents scene upon the floor of the N. Y. Stock Exchange. In foreground of cartoon and at one side stands Uncle Sam with sad visage, while near him are J. D. Rockefeller, J. P. Morgan and L. G. Gage in characteristic attitudes, with smiling faces, as though they had rather the best of the government in the year's deal.

283. TAYLOR (HORACE). Original Water-Color Cartoon. What our Ironclad Friendship with England really means. Size, 17 x 27 inches.

Shows Uncle Sam bound on one side to John Bull by a chain of ships and British troubles, while on the other side are the three allegorical figures of Liberty, Peace, and Industry begging him to sever his connection with England.

284. TAYLOR (HORACE). ORIGINAL WATER-COLOR CARTOON. 27 in. x 17 in. Entitled "His Point of View."

Shows J. D. Rockefeller as Gulliver tipping over the White House on his hand and examining the Lilliputians, represented by Mark Hanna and other capitalists, and remarking, "*What a funny little government.*" In the distance the Capitol building is shown as a Standard Oil Refinery.

285. UNCLE SAM AT AUCTION. Original Water-Color Cartoon by Horace Taylor. Size, 12 x 15.

Uncle Sam is on the auction block in chains and J. Pierpont Morgan is bidding for him, with Gage as auctioneer, while Hanna struts behind and watches the game.

286. OAK FRAME, with glass, suitable for a picture about 23 x 16 inches.

287. PORTFOLIOS. Three large portfolios, heavy boards, morocco backs. Suitable for Large Engravings. Worn. NOT RETURNABLE.



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